Auction Catalogue

REMBRANDT ETCHINGS

FROM THE

R. G. GOLDBERG COLLECTION

Sold by Order of a Private Gentleman

Together with a Collection of

OLD MASTERS and CONTEMPORARY ETCHINGS

From Various Private Sources

To be sold

FRIDAY EVENING, NOVEMBER 30th, 1934

AT 8 O'CLOCK

PLAZA ART AUCTION GALLERIES, INC.

9, 11 and 13 EAST 59th STREET

NEW YORK

A COLLECTION OF OLD AND CONTEMPORARY ETCHINGS

BENSON ✦ BLAMPIED ✦ BONE ✦ CAMERON ✦ EBY
FITTON ✦ HADEN ✦ HASSAM ✦ HEINTZELMAN
KINNEY ✦ LEPERE ✦ McBEY ✦ MERYON ✦ MILLET
PENNELL ✦ WEST ✦ WHISTLER ✦ ZORN, AND OTHERS

INCLUDING A SERIES OF REMBRANDTS
FROM THE COLLECTION OF

R. G. GOLDBERG

THE PROPERTY OF A PRIVATE GENTLEMAN

WITH ADDITIONS

ALSO FINE REFERENCE BOOKS

SALE NUMBER 1233

EXHIBITION

FROM MONDAY, NOVEMBER 26TH, UNTIL TIME OF SALE
From 9 A. M. to 6 P. M.

TO BE SOLD AT PUBLIC AUCTION

FRIDAY EVENING, NOVEMBER 30TH, 1934
AT 8 O'CLOCK

EDWARD P. O'REILLY AND SONS
AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; The Plaza Art Auction Galleries, Inc., not being responsible for the correct description, genuineness or authencity of, or any fault or defect in any lot, and making no warranty whatever.

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7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

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11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: The records of the Auctioneers and The Plaza Art Auction Galleries, Inc., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

EDWARD P. O'REILLY, & SONS, Auctioneers

THE ALEXANDER PRESS, 114-116 WEST 27TH STREET, N. Y.

ORDER OF SALE

OLD MASTERS

	CATALOGUE NUMBERS
ALDEGRAVER, H.	1– 2
ALTDORFER, ALBRECHT	3– 4
BEHAM, HANS SEBALD	5– 8
DURER, ALBRECHT	9– 18
TIEPOLO, GIOVANNI BATTISTA	19– 23
PENCZ, GEORGE	24– 25
REMBRANDT VAN RIJN	26– 83
SCHONGAUER, MARTIN	84– 90
VAN DYCK, ANTHONY	91– 93
VAN LEYDEN, LUCAS	94–100
VISSCHER, C.	101–102
VARIOUS OLD MASTER ETCHERS	103–122

MODERN ETCHERS

BENSON, FRANK W.	123–129
BLAMPIED, EDMUND	130–135
BONE, MUIRHEAD	136
BRANGWYN, FRANK, R.A.	137
BROUET, A.	138–142
CAMERON, SIR DAVID YOUNG	143–146
DAVIS, WARREN	147–158
EBY, KERR	159–162
FITTON, HEDLEY	163–167
HARDIE, MARTIN	168–172
HADEN, SIR FRANCIS SEYMOUR	173
HASSAM, CHILDE	174

ORDER OF SALE

(CONTINUED)

MODERN ETCHERS	CATALOGUE NUMBERS
HEINTZELMAN, ARTHUR WILLIAM	175–183
KINNEY, TROY	184
KIRMSE, MARGUERITE	185–186
FANTIN-LATOUR, HENRI	187–188
LEPERE, AUGUSTE	189–192
LEHEUTRE, G.	193
MCBEY, JAMES	195
MILLET, J. F.	194
PENNELL, JOSEPH	196–202
SOPER, EILEEN A.	203–207
WEST, LEVON	208
WHISTLER, JAMES A. MCNEILL	210–216
ZORN, ANDERS	218–219
REFERENCE BOOKS	220–239

A Priced Copy of this Catalogue may be obtained for One Dollar

FRIDAY EVENING, NOVEMBER 30TH, 1934

AT 8 O'CLOCK

H. ALDEGRAVER

OLD GERMAN MASTER

1. ATLAS
Original engraving by H. Aldegraver. From the Marietta Collection.

2. THE NATIVITY
Original engraving by H. Aldegraver.

ALBRECHT ALTDORFER

GERMAN: 1480-1538

3. VENUS BATHING HER FEET. *Engraving.*
Signed in the plate with the initial . . . *A.* Fine impression, in good condition.

4. THE VIOLIN PLAYER. *Engraving.*
Fair impression, in good condition.

HANS SEBALD BEHAM

GERMAN: 1500-1550

5. VIGNETTE WITH SCROLL WORK AND DOLPHIN'S HEAD. *Engraving.*
Signed in the plate with the initials . . . *H. S. B.* Rich impression, in good condition.

6. CIMON NOURRI PAR SA FILLE. *Engraving.*
Bartsch, No. 75. Signed in the plate with the initials . . . *H. S. B., 1544.* Fine impression, in good condition.

7. HERCULES KILLS CACUS. *Engraving.*
Bartsch, No. 104. Signed in the plate with the insignia . . . *H. S. B. 1545.* Fine impression, in good condition.

8. VILLAGE MARRIAGE; VILLAGE WEDDING PARTY. *Engravings.* (2)
Bartsch, No. 155. Signed with the initials . . . *H. S. B.* Rich impressions, in good condition. (2 pieces.)

ALBRECHT DÜRER

CELEBRATED GERMAN PAINTER AND ENGRAVER
BORN AT NUREMBERG IN 1471; DIED THERE IN 1528

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face."—LIONEL CUST.

J. PLATZ

9. THE ENTOMBMENT. *Engraving.*
Signed in the plate with Albrecht Dürer's intials . . . *A. D. 1512.*
Fine impression, in fair condition.

10. DESCENT FROM THE CROSS. *Engraving.*
Signed in the plate with Albrecht Dürer's initials . . . *A. D. 1504.*
Fine impression, in good condition.

11. THE MARCH TO CALVARY. *Engraving.*
Signed in the plate with Albrecht Dürer's initials . . . *A. D. 1512*
Rich impression, in fine condition.

GUY MAYER

12. THE RAVISHER. *Engraving.*
Bartsch, No. 93. By Albrecht Dürer. Engraved in 1495. Fine impression, in good condition. Framed.
From the Emanuel Levy Collection.

A. OTTINGER

13. COAT OF ARMS OF THE FAMILY OF KRESSEN OF NUREMBURG
Woodcut by Dürer. Good impression. (Left and right margins cut and repaired.) Framed.

14. THE CRUCIFIXION
Original woodcut by Dürer. Good impression. From the set of the "Great Passion." Framed.

J. B. THORMAN

15. COAT OF ARMS WITH SKULL. *Engraving.* 160.00 RES
Bartsch, No. 91. Signed in the plate with the initials . . . *A. D. 1503.* Fine impression, in good condition.

16. THE VERNICLE HELD BY TWO ANGELS. *Engraving.* 185.00 RES.
Bartsch, No. 25. Signed in the plate with the initials . . . *A. D. 1513.* Rich impression, in good condition.

17. THE VIRGIN CROWNED BY TWO ANGELS. *Engraving.*
Bartsch, No. 39. Signed in the plate with the initials . . . *A. D. 1518.* Only state. Rich impression, in good condition.

18. THE OFFER OF LORSE. *Engraving.*
Bartsch, No. 93. Signed in the plate with the initials . . . *A. D.* Fine proof, in good condition.

GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696-1770

"He took his etching seriously and not merely as a relaxation from his painting, and his plates, about fifty in number, seem to be a reincaration of the spirit of earlier Venetian art."—MURIEL CLAYTON. "The Etching Collector."

19. HUMAN SKULL AT THE STAKE
Original etching by G. B. Tiepolo. (XVII Century.)

20. TWO SORCERERS WITH TWO CHILDREN
Original etching by G. B. Tiepolo. (XVII Century.)

21. SITTING SORCERER WITH FOUR STANDING PERSONS
Original etching by G. B. Tiepolo. (XVII Century.)

22. VARI CAPRICCI
Set of ten original etchings by G. D. Tiepolo. (1693-1760.)
Duplicates from the British Museum. (10 pieces.)

23. SCHERZI AND FANTASIA
Original etching by G. B. Tiepolo, father of G. D. Tiepolo.
British Museum duplicate.

GEORGE PENCZ

GERMAN: 1500-1550

24. ARTHIMESIA
Original engraving by George Pencz.

25. THE TRIUMPH OF CHASTITY. *Engraving.*
Bartsch, No. 118. Signed in the plate with the inscription and the initials . . . *G. P.* Fine impression, in good condition.

REMBRANDT VAN RIJN

CELEBRATED DUTCH PAINTER AND ETCHER. BORN AT LEYDEN IN 1607; DIED AT AMSTERDAM IN 1669

"When, however, we turn to etching the case is entirely different. Here Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries, and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere *tendency* toward nineteenth century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains today an unsurpassed modern among the moderns."—ATHERTON CURTIS.

NOTE:—The Rembrandt etchings in this collection all come from the COLLECTION OF R. G. GOLDBERG. They are in the majority of cases good impressions, printed from the original plates in the final states as they were published, and before plates were reworked by Basan and Baillie, prints with this rework are so marked in the catalogue.

A.OTTINGER

26. PORTRAIT OF JAN LUTMA 15.00
Original etching by Rembrandt. *Bartsch, No. 276.* Date 1656. Fair impression, before plate was entirely reworked.

27. THE BATHERS 20.00
Original etching by Rembrandt. *Bartsch, No. 195.* Dated 1631. Good impression of the second state of two.

28. THE NATIVITY 25.00
Original etching by Rembrandt. *Bartsch, No. 45.* Date about 1654. Good impression of the second state of three.

29. THE CARD PLAYER 20.00
Original etching by Rembrandt. *Bartsch, No. 136.* Date 1641. Good impression, in fine condition.

J. TODD

30. THE GOLDSMITH 20.00
Original etching by Rembrandt. *Bartsch, No. 123.* Dated 1655. Good impression, in fine condition.

A.OTTINGER

31. THE DESCENT FROM THE CROSS 15.00
Original etching by Rembrandt. *Bartsch, No. 81.* Date about 1636. Fair impression, margins strengthened.

32. THE TRAVELING PEASANT WITH FAMILY 25.00
Original etching by Rembrandt. *Bartsch, No. 131.* Date about 1652. Good impression of the second state of two.

33. OLD MAN WITH BEARD AND SKULL CAP 10.00
Original etching by Rembrandt. *Bartsch, No. 295.* Date about 1630. Fair impression, in good condition.

34. REMBRANDT'S MOTHER IN WIDOW'S DRESS
Original etching by Rembrandt. *Bartsch, No. 344.* Date about 1632. Good impression after retouching. Mounted on thin paper. (Repair on lower margin.)

35. THE STAR OF KINGS
Original etching by Rembrandt. *Bartsch, No. 118.* Date about 1652. Good impression of the second state of two.

36. THE SAMARITAN WOMAN
Original etching by Rembrandt. *Bartsch, No. 70.* Dated 1658. Good impression of the third and last state. Slightly stained on left margin.

37. TWO BEGGARS CONVERSING
Original etching by Rembrandt. *Bartsch, No. 164.* Dated 1630. Good impression, slightly stained.

38. STUDY OF TWO NUDE MEN
Original etching by Rembrandt. *Bartsch, No. 194.* Date about 1645. Good impression of the second state of two.

39. BEGGAR WITH A WOODEN LEG
Original etching by Rembrandt. *Bartsch, No. 179.* Date about 1648. Good impression of the third state of three.

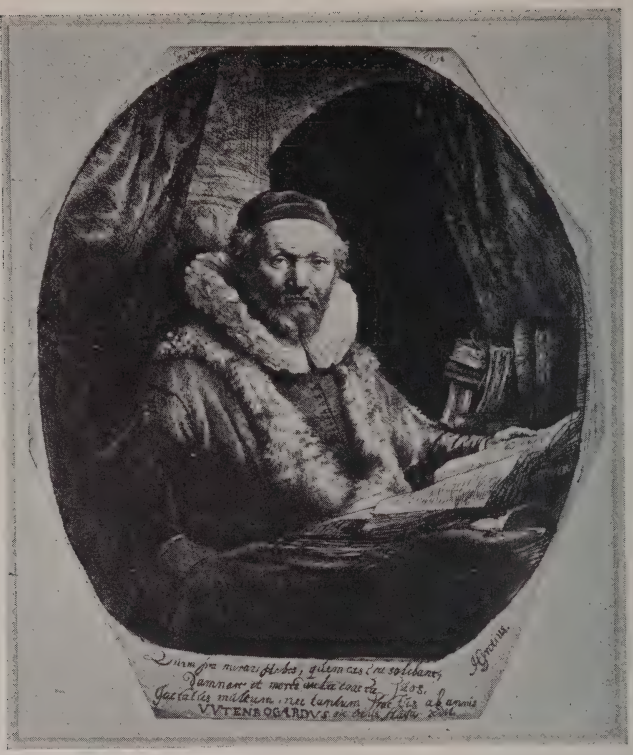
40. THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY
Original etching by Rembrandt. *Bartsch, No. 43.* Dated 1641. Good impression of the fourth and last state.

41. JOSEPH AND POTIPHOR'S WIFE
Original etching by Rembrandt. *Bartsch, No. 39.* Dated 1634. Good impression of the fourth state of four.

42. CHRIST AND THE SAMARITAN WOMAN
Original etching by Rembrandt. *Bartsch, No. 71.*. Dated 1634. Good impression, after retouching.

43. MAN SEATED ON GROUND WITH ONE LEG EXTENDED
Original etching by Rembrandt. *Bartsch, No. 196.* Dated 1646. Good proof, in fine condition.

44. THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY
Original etching by Rembrandt. *Bartsch, No. 43.* Dated 1641. Fair impression of the fourth and last state.



[NUMBER 45]

45. PORTRAIT OF JOHANNES WYTENBOGARDUS
Original etching by Rembrandt. *Bartsch, No. 279.* Dated 1635.
Good impression. Mounted on old paper, with decorative border.
[SEE ILLUSTRATION]

46. SASKIA AND OTHER HEADS
Original etching by Rembrandt. *Bartsch, No. 365.* Dated 1636.
Very good impression of the second state of two.

47. ABRAHAM SENDING AWAY HAGAR
Original etching by Rembrandt. *Bartsch, No. 30.* Dated 1637
Good impression of the only state, slightly stained.

48. THE SYNAGOGUE
Original etching by Rembrandt. *Bartsch, No. 126.* Dated 1648.
Very good impression of the third state of three.

49. THE ANGELS APPEARING TO THE SHEPHERDS
Original etching by Rembrandt. *Bartsch, No. 44.* Dated 1634.
Good impression of the third state of three.

50. THE BEHEADING OF SAINT JOHN THE BAPTIST
Original etching by Rembrandt. *Bartsch, No. 92.* Dated 1659. Fair impression of the second state, with slight retouching.

51. ABRAHAM AND ISAAC
Original etching by Rembrandt. *Bartsch, No. 34.* Dated 1645. Very good proof, in the only state.

52. REMBRANDT'S MOTHER
Original etching by Rembrandt. *Bartsch, No. 349.* Dated 1631. Fair impression, after retouching.

53. THE BAPTISM OF THE EUNUCH
Original etching by Rembrandt. *Bartsch, No. 98.* Dated 1641. Fair impression, in good condition.

54. BEGGARS AT THE DOOR OF A HOUSE
Original etching by Rembrandt. *Bartsch, No. 176.* Dated 1648. Good impression of the second state of two.

55. PORTRAIT OF CLEMENT DE JONGHE
Original etching by Rembrandt. *Bartsch, No. 272.* Dated 1651. Very good proof of the sixth and last state. Mounted on heavy paper.

56. REMBRANDT AND HIS WIFE SASKIA
Original etching by Rembrandt. *Bartsch, No. 19.* Dated 1636. Fine impression of the first state of two. (Upper right corner repaired.)

57. DEATH OF THE VIRGIN
Original etching by Rembrandt. *Bartsch, No. 99.* Dated 1639. Good impression of the fourth state of four. Framed.

58. THE DEATH OF THE VIRGIN
Original etching by Rembrandt. *Bartsch, No. 99.* Dated 1639. Fine impression of the third state of four.

59. SAINT JEROME AT PRAYER
Original etching by Rembrandt. *Bartsch, No. 102.* Dated 1634. Fair impression, in good condition.

60. THE FLIGHT INTO EGYPT. (NIGHT PIECE)
Original etching by Rembrandt. *Bartsch, No. 53.* Dated 1651. Good impression, in fine condition.

61. PETER AND JOHN AT THE GATE OF THE TEMPLE
Original etching by Rembrandt. *Bartsch, No. 94.* Dated 1659. Good impression of the fourth state before retouching.

62. ABRAHAM CARESSING ISAAC
Original etching by Rembrandt. *Bartsch, No. 33.* Dated about 1638. Fair impression of the second state of two, before retouching.

63. REMBRANDT WITH CAP AND SHORT CURLY HAIR
Original etching by Rembrandt. *Bartsch, No. 26.* Date, about 1635. Good impression, in fine condition.

64. REMBRANDT DRAWING AT A WINDOW
Original etching by Rembrandt. *Bartsch, No. 22.* Dated 1648. Very good impression of the last state.

65. THE RAISING OF LAZARUS. (THE SMALLER PLATE.)
Original etching by Rembrandt. *Bartsch, No. 72.* Dated 1642. Good impression, in fine condition.

66. SAINT JEROME IN HIS STUDY
Original etching by Rembrandt. *Bartsch, No. 105.* Dated 1642. Good impression before much rework.

67. PORTRAIT OF REMBRANDT IN VELVET CAP AND PLUME
Original etching by Rembrandt. *Bartsch, No. 20.* Dated 1638. Fair impression, mounted on thin board.

68. PORTRAIT OF HAARING, THE YOUNGER
Original etching by Rembrandt. *Bartsch, No. 275.* Dated 1654. Good impression, in fine condition.

69. CHRIST AND THE DISCIPLES AT EMMAUS
Original etching by Rembrandt. *Bartsch, No. 87.* Dated 1634. Very good impression, in fine condition.

70. THREE ORIENTAL FIGURES
Original etching by Rembrandt. *Bartsch, No. 118.* Dated 1641. Good impression, in fine condition.

71. THE MARTYRDOM OF SAINT STEPHEN
Original etching by Rembrandt. *Bartsch, No. 97.* Dated 1635. Good impression, in fine condition.

72. OLD MAN WITH SHORT BEARD AND STICK
Original etching by Rembrandt. *Bartsch, No. 151.* Date, about 1635. Good impression, in good condition.

73. THE TRIBUTE TO CAESAR
Original etching by Rembrandt. *Bartsch, No. 68.* Date, about 1652. Good impression, with slight retouch.

74. THE PRESENTATION IN THE TEMPLE
Original etching by Rembrandt. *Bartsch, No. 49.* Date, about 1639. Good impression of the third state with slight retouching.

75. REPOSE IN EGYPT, IN A WOOD. (NIGHT PIECE.)
Original etching by Rembrandt. *Bartsch, No. 57.* Date, about 1653. Good impression, in fine condition.

76. THE TRAVELLING MUSICIANS
Original etching by Rembrandt. *Bartsch, No. 119.* Date, about 1635. Very good proof of second state, with retouch.

77. THE PANCAKE WOMAN
Original etching by Rembrandt. *Bartsch, No. 124.* Dated 1635. Very good proof of second state, with slight retouch.

78. REMBRANDT DRAWING FROM A MODEL
Original etching by Rembrandt. *Bartsch, No. 192.* Date, about 1649. Good impression, slightly stained.

79. FRAGMENT FROM CHRIST HEALING THE SICK
(HUNDRED GUILDER PRINT.)
Original etching by Rembrandt. *Bartsch, No. 74.* Date, about 1649. Fragment cut from original plate after restoration by Capt. Baillee.

80. THE CIRCUMCISION. (IN THE STABLE.)
Original etching by Rembrandt. *Bartsch, No. 47.* Dated 1634. Fair impression. Mounted on old paper.

81. REMBRANDT WITH SCARF
Original etching by Rembrandt. *Bartsch, No. 17.* Dated 1633. Good impression. Mounted on thin board.

82. THE TRAVELLING MUSICIANS
Original etching by Rembrandt. *Bartsch, No. 119.* Date, about 1635. Good impression before the rework.

83. THE RETURN OF THE PRODIGAL SON
Original etching by Rembrandt. *Bartsch, No. 91.* Dated 1636. Good impression of the second state, with slight retouch.

ADDENDA

83A THE DESCENT FROM THE CROSS. *Etching.*
Bartsch, No. 83. By Rembrandt. Good impression, in fair condition. (Slight folds.)

83B FLIGHT INTO EGYPT. *Woodcut.*
Bartsch, No. 90. Signed in the plate with the initials . . . *A. D.* Rich proof, in good condition. Framed.

83C THE HEAD OF ST. JOHN DELIVERED TO HERODIAS. *Woodcut.*
Signed in the plate with the initials . . . *A. D.* and date. Second state after block was broken. Scarce. Fair proof, in good condition. Framed.

83D CHRIST ATTACHED TO THE CROSS. *Woodcut.*
Signed in the plate with the initials . . . *A. D.* Fine proof, in good condition. Framed.

83E ADAM AND EVE DRIVEN FROM THE GARDEN. *Engraving.*
Signed in the plate with the initials . . . *A. D., 1510.* Fine proof, in good condition. Framed.

83F FIGURE OF A MAN. *Engraving.*
By Agostino Veneziano. Signed in the plate with the initials . . . *A. V.* Good impression, in good condition. Framed.

83G CHRIST BEARING THE CROSS. *Woodcut.*
Good impression, in good condition. Framed.

ANTHONY VAN DYCK

DUTCH: 1599-1641

91. JOANNES BREUGEL
Original etching by A. Van Dyck. (1599-1641.)

92. PORTRAIT OF PETER PAUL RUBENS
Etching by Paul Pontius, after Van Dyck. (XVII Century.)

93. PORTRAIT OF HENRY VAN BAELEN
Etching by Van den Enden, after Van Dyck. (XVII Century.)

LUCAS VAN LEYDEN

BORN AT LEYDEN, 1494; DIED 1533

"In the study of humanity, in its most varying moods and its simplest dress, Lucas strikes the keynote of his country's art."

—ARTHUR M. HIND

94. SAMSON AND DELILAH
Original engraving by Lucas Van Leyden (1494-1533). *Bartsch, No. 25.*

95. THE SEVEN VIRTUES. *Engraving*
Bartsch, No. 127. Signed in the plate with the initial . . . *L.* Attributed to the date of 1510. Good impression, in good condition

96. CHRISTOPHER AT THE BANKS OF THE NILE. *Engraving.*
Bartsch, No. 108. Signed in the plate with the initial . . . *L.* Good early impression, in good condition.

97. THE BAPTISM IN THE RIVER JORDAN. *Engraving*
Bartsch, No. ——. Signed in the plate with the initial . . . *L.* Rich proof, in good condition.

98. DAVID WINNING FROM GOLIATH. *Engraving*
Bartsch, No. 26. Signed in the plate with the initial . . . *L.* Fine impression, in good condition.

99. ST. PETER AND ST. PAUL. *Engraving*
Bartsch, No. 100. Signed in the plate with the initial . . . L. 1527. Fine impression, in good condition.

100. THE CHARLATAN
Engraving by L. Van Leyden (1494-1533).

C. VISSCHER

101. SERIES OF LANDSCAPES. (12)
Set of twelve landscapes. Etched by C. Visscher (XVI Century). After Vande Velde. (12 pieces.)

102. PORTRAIT OF ADRIAEN PAW
Engraving by C. Visscher. After the painting by Van Honthorst (XVII Century).

VARIOUS OLD MASTER ETCHERS

103. CHRIST AT THE PILLAR OF TORTURE
Original woodcut by Hans Baldung (XVI Century)

104. CABINET D'UN PEINTRE
Original engraving by Daniel Chadowiecki. Dated 1771.

105. THE APOSTLES. (13)
Set of original woodcuts of the XVI Century by Lucas Cranach (1472-1553). (13 pieces.)

106. BATTLE SCENES. (4)
Four XVII Century Italian engravings by S. Delaune. (4 pieces.)

107. THE PICTURE MAN. *Engraving*
Signed in the plate . . . *W. E. Dierich, 1740.* Fine impression, in good condition.

108. SET OF TWELVE MONTHS. (12)
A series of engravings: "The Months," of the early XVII Century. Engraved by Falck, Suyderhoef, Persyn, Matham, and Dalen. After the paintings by Sandrart. (12 pieces.)

109. THE STANDARD BEARER
Engraving by Jacob de Gheyn (Antwerp, 1565-1621).

110. THE HOLY VIRGIN IN THE TEMPLE
Original etching by Daniel Hopfer (1490-1535).

111. SAINT MADELAINE
Italian engraving of the XVI Century by Martin Rota. After Titian.

112. THE PASSION. (4)
Set of four original woodcuts by Hans Schauffelein, of Nuremburg (1490-1550). (4 pieces.)

113. SAINT AUGUSTIN AND THE CHILD
Original woodcut by Wolf Traut, of Nuremburg (1470-1520). Very rare.

114. STUDIO OF CALCEOLARA IN VERONA
Sixteenth Century engraving by Viscardus.

115. LUCRETIA. *Engraving*
Signed in the plate by the unknown master with the initials . . . *H. S. E.* Fine impression, in good condition.

116. ST. KATHERINE. *Engraving*
Bartsch, No. 11. Signed in the plate with the monogram . . . *M.Z.* Good proof, in good condition.

117. PORTRAIT OF HENDRIK GOLTZIUS
Engraving by Jacobus Matham, of Haarlem (1571-1631).

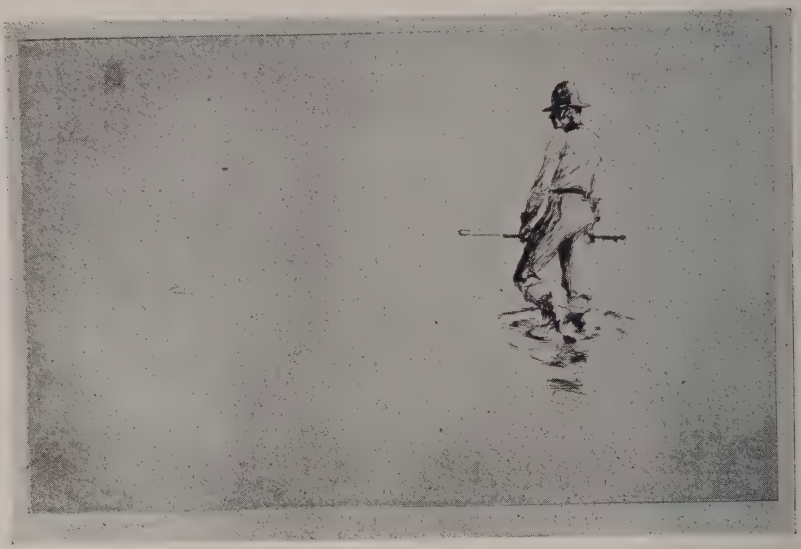
118. THE PARABLE OF THE VYNYARD
India ink and wash drawing. Signed . . . *Rembrandt, 1640.* (Few small tears along right margin.)

119. THE DESCENT FROM THE CROSS
Woodcut by Schaufelein. Date about 1515. Good impression. (Repaired.) Framed.

120. THE PRODIGAL SON
Etching by Saenredam. After Bloemart. Fine impression, with the inscription. Framed.

121. THE GAMESTERS
Mezzotint engraving by Valentine Green. After the painting by Teniers. Fine impression, with the inscription. Framed.

122. GREAT JEWISH BRIDE
Etching by Flameng. After the painting by Rembrandt. Fine impression, on parchment. Framed.



[NUMBER 123]

FRANK W. BENSON

CELEBRATED AMERICAN PAINTER AND ETCHER

"His plates are miracles of flexible handling and justness of design."
—HELEN M. FLAGG.

123. THE GUIDE. *Etching.*
Paff, No. 185. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

[SEE ILLUSTRATION]

124. LONE PINTAIL. *Etching.*
Paff, No. ——. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

125. YELLOWLEGS AT DUSK. *Etching.*
Paff, No. 279. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

126. FLYING WIDGEON. *Etching.*
Paff, No. 231. Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

FRANK W. BENSON—*(Continued)*

127. THE DORY FISHERMAN. *Etching.* *Paff, No. 267.* Proof signed in pencil . . . *Frank W. Benson.* Rich impression, in perfect condition.

128. STARTLED DUCKS. *Etching.* Proof signed in pencil . . . *Frank W. Benson.* Fine impression, in perfect condition.

129. BLACK DUCKS TOWERING. *Drypoint.* *Paff, No. 305.* Proof signed in pencil . . . *Frank W. Benson.* Rich impression, in perfect condition.

EDMUND BLAMPIED

CONTEMPORARY ENGLISH ETCHER

"With impressive sincerity and the slenderest basis of vital draughtsmanship, he pictures peasants, farm work and the heavy farm horses in the landscape of the land of his birth."

130. THE FARM FIRE. *Etching.* Proof signed in ink . . . *E. Blampied.* No. 68 of edition limited to 100 proofs. Fine impression, in perfect condition. Framed.

131. FAIRY TALES. *Etching.* Proof signed in ink . . . *E. Blampied.* Fine impression, in perfect condition.

132. CHEZ MADAME DUPONT. *Etching.* Proof signed in ink . . . *E. Blampied.* No. 3 of edition limited to 100 proofs. Fine impression, in perfect condition.

133. EN PROMENADE. *Etching.* Proof signed in ink . . . *E. Blampied.* No. 33 of edition limited to 100 proofs. Fine impression, in perfect condition.

134. BELOW STAIRS. *Etching.* Proof signed in ink . . . *E. Blampied.* No. 4 of edition limited to 100 proofs. Fine impression, in perfect condition.

135. THE CENETENARIAN. *Etching.* Proof signed in ink . . . *E. Blampied.* Rich impression, in perfect condition.

[Number 136]

MUIRHEAD BONE

Celebrated Contemporary Scotch Etcher

"His earliest etchings and drypoints date from 1898. Like several etchers who have distinguished themselvs in after life by a style of marked originality, he found out the technique for himself or at least without a definite course of study under any teacher or in any school of engraving."—Campbell Dodgson.

136 THE OLD JUSTICIARY COURT HOUSE, GLASGOW. *Etching.*

Proof signed in pencil . . . *Muirhead Bone.* Brilliant impression, in perfect condition.

[see illustration]

FRANK BRANGWYN, R.A.

CONTEMPORARY ENGLISH

"His etchings are the relaxation of his vast activity. They have been executed principally in the intervals of rest between such achievement—a kind of holiday task, as he himself terms them."—W. GAUNT.

137. THE RELIGIOUS PROCESSION. *Etching.*
Proof signed in pencil . . . *Frank Brangwyn.* Fine impression, in perfect condition.

A. BROUET

FRENCH: CONTEMPORARY

138. THE BAKE OVEN. *Etching.*
Proof signed in pencil . . . *A. Brouet.* Fine impression, in perfect condition.

139. THE NIGHT WATCH. *Etching and Drypoint.*
Proof signed in pencil . . . *A. Brouet.* No. 65 of edition limited to 75 proofs. Rich impression, in perfect condition. Framed.

140. THE MONEY LENDER. *Etching.*
Proof signed in pencil . . . *A. Brouet.* Fine impression, in perfect condition. Framed.

141. THE BARREL MAKER. *Etching.*
Proof signed in pencil . . . *A. Brouet.* No. 14 of edition limited to 32 proofs. Fine impression, in perfect condition. Framed.

142. THE ACROBATS. *Etching and Mezzotint.*
Proof signed in pencil . . . *A. Brouet.* No. 57 of edition limited to 100 proofs. Fine impression, in perfect condition.

SIR DAVID YOUNG CAMERON

CELEBRATED CONTEMPORARY SCOTCH ETCHER

"D. Y. Cameron's art possesses a quality of its own, a richness of tone in the treatment of architecture, which is the achievement of great power and individuality."—ARTHUR M. HIND.

143. BERWICK ON THE TWEED. *Etching.*
Rinder, No. 382. Proof signed in pencil . . . *D. Y. Cameron.* Fine impression, in perfect condition.

[NUMBER 144]

144. A VENETIAN CONVENT. *Etching.*
Rinder, No. 207. Proof signed in pencil . . . *D. Y. Cameron.* Rich impression, in perfect condition.

[SEE ILLUSTRATION]

145. DRYBURG. *Etching.*
Proof signed in pencil . . . *D. Y. Cameron* First state of 5. Fine impression, in perfect condition. Rare.

146. SKETCH ON THE TAY. *Etching and Drypoint.*
Rinder, No. 404. Proof signed in pencil . . . *D. Y. Cameron* Fine impression, in perfect condition.

WARREN DAVIS

MODERN AMERICAN ETCHER

147. WATCHING THE WATER. *Drypoint.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

148. RECLINING NUDE. *Drypoint.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in good condition.

149. THE SQUIRREL. *Drypoint.*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

150. THE FISHES. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

151. THE SINGLE FIGURE. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

152. THE CRESCENT. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

153. SPRING. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

154. THE FERN. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

155. WOODLAND NYMPH. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

156. NUDE WITH HANDS ON HEAD. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

157. THE ECHO. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

158. RECLINING NYMPH. *Drypoint*
Proof signed in pencil . . . *Warren Davis.* Fine impression, in perfect condition.

KERR EBY

CONTEMPORARY AMERICAN ETCHER

159. MIST ON THE AGAWA. *Etching*
Proof signed in pencil . . . *Kerr Eby, imp.* Edition limited to 100 proofs. Fine impression, in perfect condition.

160. STEPS AND DOORWAYS. *Etching*
Proof signed in pencil . . . *Kerr Eby.* Fine impression, in perfect condition. Framed.

161. ROUGH GOING. *Drypoint*
Proof signed in pencil . . . *Kerr Eby, imp.* Rich impression, in perfect condition.

162. OPEN ACTION. *Etching*
Proof signed in pencil . . . *Kerr Eby, imp.* Edition limited to 90 proofs. Fine impression, in perfect condition.

HEDLEY FITTON

CONTEMPORARY ENGLISH ARCHITECTURE ETCHER

163. THE GATEWAY GLASGOW. *Etching*
Proof signed in pencil . . . *Hedley Fitton.* Fine impression, in perfect condition. Mounted.

164. LOGGIA, FLORENCE. *Etching*
Proof signed in pencil . . . *Hedley Fitton.* Fine impression, in perfect condition. Mounted.

165. PLAZZA ST. GIOANNI. *Etching*
Proof signed in pencil . . . *Hedley Fitton.* Fine impression, in perfect condition.

166. BRUGES CATHEDRAL. *Etching*
Proof signed in pencil . . . *Hedley Fitton.* Fine impression, in perfect condition. Framed.

167. RUE ST. ROMAINE. *Etching*
Proof signed in pencil . . . *Hedley Fitton.* Rich impression, in perfect condition. Framed.

MARTIN HARDIE

ENGLISH CONTEMPORARY

"Martin Hardie's landscapes are suffused with a deep and meditative tranquility and his seascapes make a lasting appeal."—MURIEL CLAYTON

168. THE QUIET WEST. *Etching*
Proof signed in ink . . . *Martin Hardie.* Rich impression, in perfect condition.

169. THE SUNNY SOUTH. *Drypoint*
Proof signed in ink . . . *Martin Hardie.* Fine impression, in perfect condition.

170. ESSEX BOATYARD. *Drypoint*
Proof signed in ink . . . *Martin Hardie.* Fine impression, in perfect condition.

MARTIN HARDIE—(*Continued*)

171. THE PICNIC. *Drypoint*
Proof signed in ink . . . *Martin Hardie.* Fine impression, in perfect condition.

172. THE BOATYARD. *Etching*
Proof signed in pencil . . . *Martin Hardie.* Fine impression, in perfect condition.

SIR FRANCIS SEYMOUR HADEN

CELEBRATED ENGLISH ETCHER. BORN, 1818; DIED, 1910

"At his best, in the dozen or two plates of which he himself approved, he towers above any of his contemporaries and there seems little likelihood of his supremacy in landscape being seriously threatened."
—ENGRAVERS AND ETCHERS

173. GRIM SPAIN. *Etching*
Signed in the plate . . . *Seymour Haden, 1877.* Fine impression, in good condition. Mounted.

CHILDE HASSAM

CELEBRATED AMERICAN PAINTER AND ETCHER

174. CHIMNEYS, PORTSMOUTH. *Etching.*
Proof signed in pencil with the Childe Hassam insignia . . . *Circle C.H., imp.* Fine impression, in perfect condition.

ARTHUR WILLIAM HEINTZELMAN

CONTEMPORARY AMERICAN ETCHER, RESIDING IN PARIS

175. GIRL WITH THE DONKEY. *Etching*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition. Framed.

176. MENDIANT MARCHANT VERS LA DROITE. *Etching*
Proof signed in pencil . . . *Arthur William Heintzelman.* Fine impression, in perfect condition.

177. UN PECHEUR DE ST. VALERY. *Etching*
Proof signed in pencil . . . *Arthur William Heintzelman.* Fine impression, in perfect condition.

178. THE ARTIST. *Etching*
Proof signed in pencil . . . *Arthur William Heintzelman.* Fine impression, in perfect condition.

179. MADONNA AND CHILD. *Drypoint*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

180. PETITE TETE, No. 1. *Etching*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

181. A STROLLING MUSICIAN OF GLOUCESTER. *Etching*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

182. SION SUISSE. *Etching*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Fine impression, in perfect condition.

183. LE RUSSE. *Etching*
Proof signed in pencil . . . *Arthur Wm. Heintzelman.* Rich impression, in perfect condition. Framed.

TROY KINNEY

CONTEMPORARY AMERICAN ETCHER

184. ADOLF BOHN IN "PRINCE IGOR." *Drypoint.*
Proof signed in pencil . . . *Troy Kinney.* No. 27 of edition limited to 50 proofs. Fine impression, in perfect condition.

MARGUERITE KIRMSE

CONTEMPORARY AMERICAN ETCHER

185. LOYALTY. *Etching.*
Proof signed in pencil . . . *Marguerite Kirmse.* Fine impression, in perfect condition. Framed.

186. DARBY AND JOAN. *Etching.*
Proof signed in pencil . . . *Marguerite Kirmse.* Fine impression, in perfect condition. Framed.

HENRI FANTIN-LATOUR

FRENCH: 1836-1905

187. VICTORY. *Lithograph.*
By Fantin-Latour. Rich proof, in perfect condition.

188. THE WINGED ANGEL. *Lithograph.*
By Fantin-Latour. Fine impression, in perfect condition. In memory of Richard Wagner.

[Number 189]

AUGUSTE LEPERE

Celebrated French Etcher. Born 1849; Died 1918

"In one phrase is summed up the essential aim of the engraver who treats his art with respect: 'Not to imitate; to express.' Lepere has followed his own doctrine to its natural conclusion . . . he works with a plentitude of science, but also with unwearied freshness of inspiration."

—Eliz. Luther Cary.

189. GRANDE MARCHE A POMMES. *Etching.* Proof signed in pencil . . . *A. Lepere.* No. 26 of edition limited to 150 proofs. Rich proof, in perfect condition. One of Lepere's rarest and outstanding plates.

[see illustration]

190. A LA BARRIERE: LE REVUE. *Etchings.* (2) Proof signed in pencil . . . *A. Lepere.* Fine impressions, in perfect condition. (2 pieces.)

191. LA RAVINE EN JUIN. *Lithograph.* Proof signed in pencil . . . *A. Lepere.* Fine impression, in perfect condition. Rare.

192. LA SOURCE. *Lithograph.* Proof signed in pencil . . . *A. Lepere.* Fine impression, in perfect condition. Rare.

[NUMBER 194]

G. LEHEUTRE

CONTEMPORARY FRENCH ETCHER

193. LA FALAINE OBIGNY. *Etching.*
Proof signed in pencil . . . *G. Leheutre.* Fine impression, in perfect condition.

J. F. MILLET

CELEBRATED FRENCH PAINTER AND ETCHER

194. THE CHURNER. *Etching.*
By J. F. Millet. Signed in the plate . . . *imp. par Delatre.* Fine impression, in perfect condition.

[SEE ILLUSTRATION]

JAMES McBEY

CELEBRATED CONTEMPORARY SCOTCH ETCHER

"I still believe that Mr. McBey's work will survive all fluctuating memories and sympathies just because it has an individual soul that is imperishable."—MARTIN HARDIE.

195. NORTH BRIDGE, EDINBURG. *Etching.*
Proof signed in ink . . . *James McBey.* No. IX of edition limited to 10 proofs. Fine impression, in perfect condition. Rare.

JOSEPH PENNELL

CELEBRATED AMERICAN ARTIST, ILLUSTRATOR, ETCHER, LITHOGRAPHER AND WATER COLORIST

BORN AT PHILADELPHIA IN 1860; DIED AT NEW YORK IN 1926

"Only the few who knew him understand the sincerity of his ambition. All who understand his prints know the splendor of his achievement."
—ELIZ. ROBBINS PENNELL.

196. OLD MILL AT DINGMAN'S. *Etching.*
Proof signed in pencil . . . *J. Pennell, '79.* Fine impression, in perfect condition. Framed.

197. THE NEW FISHMARKET. *Etching.*
Wuerth, No. 797. Proof signed in pencil . . . *Jo Pennell, imp.* Fine impression, in perfect condition.

198. GREAT CRANES, SOUTH KENSINGTON. *Etching.*
Wuerth, No. 288. Proof signed in pencil . . . *Jo Pennell, imp.* Plate destroyed. Fine impression, in perfect condition.

199. THE WOOLWORTH BUILDING. *Etching.*
Wuerth 675. Proof signed in pencil . . . *J. Pennell, imp.* Fine impression, in perfect condition.

200. THE VEIL OF HEALTH, HAMPSTEAD. *Etching.*
Wuerth. No. 435. Proof signed in pencil . . . *Jo. Pennell imp.* Fine impression, in perfect condition. Mounted.

JOSEPH PENNELL—(*Continued*)

201. GREENWICH PARK, No. 2. *Etching.* *Wuerth, No. 410.* Proof signed in pencil . . . *Jo. Pennell, imp.* Fine impression, in published condition. Mounted.

202. TRAFALGAR SQUARE, LONDON. *Etching.* *Wuerth, No. 285.* Proof signed in pencil . . . *Jo. Pennell, imp.* Fine impression, in perfect condition. Rare.

EILEEN A. SOPER

ENGLISH: CONTEMPORARY

203. ADVERSITY. *Etching.* Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

204. THE DIEHARDS. *Etching.* Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

205. BALLOONS. *Etching.* Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

206. AFTER SCHOOL SEE-SAW. *Etching.* Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

207. TAIL WAGGERS. *Etching.* Proof signed in pencil . . . *Eileen A. Soper.* Fine impression, in perfect condition.

LEVON WEST

CELEBRATED CONTEMPORARY AMERICAN ETCHER

208. THE MOUNTAIN CLIMBERS. *Etching.* Proof signed in pencil . . . *Levon West, imp. 1928.* No. 54 of edition limited to 100 proofs. Fine impression, in perfect condition.

[Number 210]

JAMES A. McNEILL WHISTLER

Celebrated American Painter and Etcher
Born 1834; Died 1903

"All of Whistler's genius comes out in his etched line. Portraits, landscapes, street-scenes, sea-pieces, and architectural subjects, they all concentrate our attention upon his technical brilliance and originality."
—Royal Cortissoz.

210. ALDERNEY STREET. *Etching.*
Proof signed on the tab in pencil with the conventional *Whistler butterfly and imp.* Rare first state. Fine impression, in perfect condition. Probably about 15 proofs printed.

[see illustration]

130

211. ALDERNEY STREET. *Etching.*
Signed in the plate with the conventional *Whistler butterfly.* Published state from the Gazette des Beaux Arts. Fine impression, in perfect condition.

212. LITTLE PUTNEY. *Etching.*
Kennedy, No. 179. Proof signed on the lower right with the conventional *Whistler butterfly.* Fine impression, in perfect condition.

213. LA VIELLE AUX LOQUES. *Etching.*
Signed in the plate . . . *Whistler.* Fine impression, in perfect condition.

214. IN THE PARK. *Lithograph.*
Signed in the plate with the conventional *Whistler butterfly.* Fine impression, in perfect condition. Mounted.

215. THE LUXEMBOURG. *Lithograph.*
Signed in the plate with the conventional *Whistler butterfly.* Fine impression, in perfect condition.

216. THE SMITHY. *Lithograph.*
Signed in the plate with the conventional *Whistler butterfly.* Fine impression, in perfect condition.

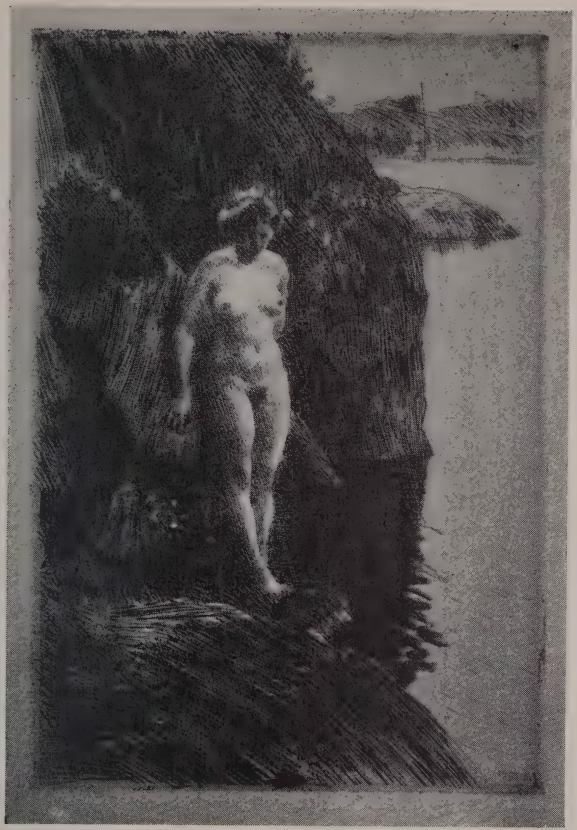
ANDERS ZORN

CELEBRATED SWEDISH PAINTER AND ETCHER

BORN 1860; DIED 1920

"Smart imitators have not been wanting, either among etchers or painters, but their productions have merely served to illustrate the unapproachability of his unique technique. His art resembles Ulysses' famous bow, which could be sent by the master's hand alone."—KARL ASPLUND.

218. THE TWO. *Etching.*
Asplund, No. 274. Proof signed in pencil . . . *A. Zorn.* Paper water-marked with Unicorn. Fine impression, in perfect condition.



[NUMBER 219]

219. PRECIPICE. *Etching.*
Asplund, No. 228. Proof signed in pencil . . . *A. Zorn.* Rich impression, in perfect condition.

[SEE ILLUSTRATION]

REFERENCE BOOKS

220. ALBRECHT DÜRER; ALBRECHT ALTDORFER.
THE MASTERS OF ENGRAVING AND ETCHING, BY CAMPBELL DODGSON AND EMIL WALDMANN.
Descriptive catalogue of 107 prints by Dürer and 115 prints by Altdorfer, both fully illustrated. Cloth. The Medici Society: London, 1926; 1923. Together 2 vols.

221. BRISCOE. ETCHINGS AND DRYPOINTS BY ARTHUR BRISCOE.
A complete catalogue of the works of this famous English Marine etcher. Chronological and detailed list of etchings, and fully illustrated. No. 204 of edition limited to 250 copies. Cloth. Halton and Smith: London, 1930. 1 vol.
Frontispiece: "The Anchor," original etching, signed in ink . . . *Arthur Briscoe.* Fine impression.

222. BLAMPIED. ETCHINGS AND DRYPOINTS OF EDMUND BLAMPIED, R.E. ARRANGED BY CAMPBELL DODGSON.
Chronological list of 100 etchings of this famous English artist. Fully illustrated. Cloth. Halton and Smith: London, 1926. No. 22 of edition limited to 350 copies.
Frontispiece: "The Cooling Stream." Original etching, signed in ink . . . *E. Blampied.* Fine impression.

223. BELLOWS. THE LITHOGRAPHS OF GEORGE BELLOWS.
Descriptive, chronological and illustrated catalogue of 196 lithographs by this famous American, with comments by Thomas Beer. Buckram. Revised edition, 1928. 1 vol. (Pencil notations of valuations.)

224. CURRIER & IVES. A MANUAL FOR COLLECTORS.
BY JANE COOPER BLAND.
An alphabetical catalogue of all known prints by C. Currier, N. Currier and Currier & Ives, with auction prices. Included is a check list and 24 full-page plates in color and black and white of important prints. Buckram. Doubleday, Doran: New York, 1931.

225. HASSAM. THE ETCHINGS AND DRYPOINTS OF CHILDE HASSAM, N.A.
Chronological and descriptive catalogue of 238 etchings and drypoints by this contemporary artist. No. 95 of edition limited to 400 copies. Many illustrations. Boards. Scribner's, 1925. 1 vol.
Frontispiece: "Cos Cob." Original etching, signed in pencil with the conventional Hassam insignia . . . *Circle C. H.* Fine impression, in perfect condition.

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226. SIR FRANCIS SEYMOUR HADEN
A descriptive catalogue of the etchings of this famous British artist. Compiled by Sir William R. Drake, together with the supplement by H. N. Harrington. Boards. Macmillan: London. Drake's Catalogue, 1880. Harrington's Supplement, 1903. Together 2 vols.

227. HEINTZELMAN. The Etchings of Arthur William Heintzelman.

A detailed and descriptive chronological catalogue of all the etchings of this contemporary artist, to 1928. Compiled by Campbell Dodgson. Fully illustrated with the exact size of the original etching where space permitted. Edition limited to 325 copies, of which this is No. 70. Three-quarter brown morocco. Marcel Guiot: Paris, 1928. 2 vols.

228. MACLOUGHLIN. The Etched Work of Donald Shaw MacLoughlin.

Descriptive, chronological list of 253 etchings by this artist. Illustrated. No. 26 of edition limited to 106 copies. Roullier: Chicago, 1925. 1 vol.

Frontispiece: "The Cypress Grove." Original etching. Proof signed in pencil . . . *D. S. MacLoughlin.* Fine impression, in perfect condition.

229. AUSTIN. Etchings and Engravings by Robert Austin.

Chronological and detailed catalogue of 89 prints by this English etcher, compiled by Campbell Dodgson. Fully illustrated. No. 84 of edition limited to 160 copies. Cloth. London, 1930. 1 vol.

230. CHARLES MERYON

A memoir and descriptive catalogue of the works of this noted artist. Translated from the French by Philip Burty and Marcus B. Huish. List and comments on 97 etchings, together with life and notes on the artist. Boards. Fine Arts Society: London, 1879. 1 vol.

231. FINE PRINTS OF THE YEAR. Edited by Malcolm C. Salaman.

A group of about 100 prints, chosen each year by jury, which represent the best plates of the chosen artists for one year. Bound in cloth. Inclusive for the years 1923 to 1933. Together 10 vols. (1924 missing.)

232. WHISTLER. The Etchings of James McNeill Whistler by Campbell Dodgson.

List of 444 etchings by this master, with 96 full-page illustrations. No. 34 of edition limited to 200 copies. Vellum. The Studio, London, 1922. 1 vol.

233. WHISTLERIAN

Whistler's Etchings. A Study and Catalogue. Compiled by Frederick Wedmore. List and comment of 214 etchings. No. 71 of edition limited to 140 copies. Cloth. London, 1886.

Whistler's Etchings. Supplementary to the aforementioned as compiled by an Amateur. No. 269 to 366 etchings. Edition limited to 135 of which this is No. 96. Boards. New York, 1902.

Mr. Whistler's Lithographs. A Catalogue of 160 Lithographs. Compiled by Thomas R. Way. No. 79 of edition limited to 150 copies. Second edition. Chiswick Press. 1905.

Together 3 vols.

234. THE MODERN WOODCUT. By Herbert Furst.
A Study and the Evolution of the Craft and the Practice of Xylography. Over 200 illustrations in black and white and 16 colored plates. Cloth. The Country Press. London, 1924. 1 vol.

235. MISCELLANY
Lot of 15 bound catalogues of etchings and drawings, included in recent auction sales. Many priced.

236. THE ETCHING HOBBY. By William D. Cox.
Edition de Luxe. Limited to 100 copies of which this is No. 56. A general and intelligent survey of the etching art together with comments on some of the important artists. Many illustrations. Cloth. New York, 1932. 1 vol.
Frontispiece. Self-portrait of Arthur Wm. Heintzelman and signed in pencil by the artist.

237. CONTEMPORARY AMERICAN PRINTS (1931)
CONTEMPORARY AMERICAN ETCHINGS
Selection by jury of 100 of the best prints for the years of 1930 and 1931. Produced by America's foremost contemporary printmakers. Published by the American Art Dealers' Assn. Latter volume contains *original etching* of "Startled Ducks," by Frank W. Benson, and *Frontispiece.*
Together 2 vols.

238. BENSON; LEGROS; FROMENTIN
Notes and reproductions on some of the important works of these artists.
Together 3 vols.

239. MISCELLANY
Print Prices Current. 1929-1930.
Print Prices Current. 1930-1931.
American Art Annual. 1927.
American Art Annual. 1929.
Together 4 vols.

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